

**Ausencias/Ausências/Absences**

for String Quartet, Fixed Media, Dance and Interactive Video

by

Adriana Carolina Heredia

A composition submitted in partial fulfillment  
of the requirements for the degree of  
Doctor of Musical Arts  
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Doctoral Committee:

Professor Evan Chambers, Co-Chair  
Professor Michael Daugherty, Co-Chair  
Associate Professor Charles Garret  
Associate Professor Ramon Satyendra  
Professor Vincent Young

Adriana Carolina Heredia

[carohere@umich.edu](mailto:carohere@umich.edu)

ORCID iD: 0000-0002-6577-247X

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## **DEDICATION**

*Ausencias/Ausências/Absences* is dedicated to the memory of my dear friend Josefina Mercadal

## ACKNOWLEDGMENTS

This work could not have been possible without the infinite support from my family, especially from my parents Luis Heredia and Adriana Ramos, as well as the invaluable guidance, patience and care from my advisors Michael Daugherty and Evan Chamber. I counted with the emotional support from my life partner Bret Bohman, and my friends Laura Alvarez, Steve Lett, and Vivian Luong, and the encouragement and inspiration from my former teachers Charles Garret, Erik Santos, Ramon Satyendra, James Lyon, Paul Barsom, Kristin Kuster, Luis Nani, and Pablo DiGiusto. It was an essential source of inspiration and production the information and sounds generously provided to me in interviews and recordings by Jaime Barrientos, Nano Parra, Pedro Messone, and Miguel Farías.

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## TABLE OF CONTENTS

DEDICATION	ii
ACKNOWLEDGMENTS	iii
INSTRUMENTATION	v
NOTES	vi
ABSTRACT	vii
MOVEMENTS	
Introduction	1
Movement I: Violeta	13
Movement II: Alfonsina	24
Interlude	29
Movement III: Ana C.	41

## **INSTRUMENTATION**

Violin I  
Violin II  
Viola  
Violoncello

Fixed Media

## **ADDITIONAL MEDIA**

Dance

Interactive Video

Duration: *ca.* 30:00

## NOTES

- Amplification of the string quartet is optional.
- A laptop, and sound system is necessary for the reproduction of the fixed media. The laptop should be located on stage, next to the first violin.
- This score comes with a midi controller foot pedal and a self-contained max patch that will be managed by the first violin.
- The pedal has two buttons that are labeled A and B, cues are written in the first violin part. The third button is STOP and it is only intended for rehearsal purposes. Instructions on how to use the software are indicated in the same.
- Time marks in a box represent the time from each specific track that is being played and it will be visible in the computer screen.
- Text in *Italics* in the score are excerpts from the three poems source of inspiration and they are only meant to set the mood for the different sections and the overall specific movement.

## ABSTRACT

### SUMMARY OF DISSERTATION COMPOSITION AUSENCIAS/AUSÊNCIAS/ABSENCES, FOR STRING QUARTET, FIXED MEDIA, DANCE AND INTERACTIVE VIDEO

by

Adriana Carolina Heredia

Co-Chairs: Evan Chambers and Michael Daugherty

My dissertation, entitled *Ausencias/Ausências/Absences*, for string quartet, fixed media, dance, and interactive video is a thirty minutes' intermedia work. The artistic impetus of this work was taken from the last writings of three South American poets who took their own lives: Violeta Parra (1917-1967) from Chile, Alfonsina Storni (1892-1938) from Argentina and Ana Cristina Cesar (1952-1983) from Brazil. The music consists in an introduction, interlude and three main movements, with each movement focusing on one poet. The choreographer Sandra Torijano created the dance, visual artist Kat Johnson produced the visual media for the projections, and Carlos García developed the interactive technology. This work was premiered on March 24<sup>th</sup>, 2017 at the Duderstadt Video Studio at the University of Michigan.

The audio fixed media and video portion of the work includes images from Argentina from relevant places to the poets, gathered during research trips to Argentina, Chile and Brazil, and recordings of traditional instruments, including the *Cuatro Venezolano* (small guitar with four strings) that belonged to Violeta Parra.



The dance floor is illuminated by images projected from two overhead projectors, and it is captured by a camera suspended above the stage. Touch Designer and Kinect motion tracking technology, allows the dancers to trigger video gestures with their movements.

I believe generating empathy through art can be a strong mechanism to develop our understanding of one another and therefore I explore the concept of suicide in an attempt to exercise our capacity for empathy and compassion as well as to destigmatize mental illness. On this work, I aimed to represent their cultures and art, but also their humanity and intense emotions dealing with the obscure times preceding their death.

It is my hope that this work will contribute to further exploration of both, the poetry, music and art of these fine South American poets and their importance as relevant figures of the national collective consciousness, as well as to give a respectful and meaningful insight to vindicate and generate awareness of the heavy weight of mental illness.

# Ausencias/Ausências/Absences

*for string quartet, fixed media, dance and interactive video*

commissioned and premiered by the JACK quartet

## Introduction

Carolina Heredia  
(2016)

♩=120

**Determined, vigorous**

The musical score is for a string quartet, consisting of Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 120 beats per minute, and the mood is 'Determined, vigorous'. The score begins with a five-measure introduction. In the first measure, Violin I and II are silent, while Viola and Violoncello play a rhythmic pattern of eighth notes. In the second measure, Violin II enters with a half note. In the third measure, Violin I enters with a half note. In the fourth measure, Violin I plays a triplet of eighth notes. In the fifth measure, Violin I plays a half note. The score then continues with a six-measure section. In the first measure of this section, Violin I and II play a half note, while Viola and Violoncello play a half note. In the second measure, Violin I and II play a half note, while Viola and Violoncello play a half note. In the third measure, Violin I and II play a half note, while Viola and Violoncello play a half note. In the fourth measure, Violin I and II play a half note, while Viola and Violoncello play a half note. In the fifth measure, Violin I and II play a half note, while Viola and Violoncello play a half note. In the sixth measure, Violin I and II play a half note, while Viola and Violoncello play a half note. The score ends with a final measure where all instruments play a half note.

10

Vln. *p subito* flautando (let ring) non vib.

Vln. *p subito* flautando (let ring) non vib.

Vla. *p subito* non vib.

Vc. non vib. *p subito*

18

Vln. normal *f*

Vln. normal *f*

Vla. normal *f*

Vc. normal *f*

*fff*

23

Vln. *p subito* non vib.

Vln. *p subito* non vib.

Vla. *p subito* non vib.

Vc. non vib. *p subito*

**A** normal

29

Vln. *mf* delicate normal *f* energetic

Vln. *mf* delicate normal *f* energetic

Vla. *mf* delicate normal *fp* *f* *mf* *f* energetic

Vc. *mf* delicate *f* energetic

34

Vln.

Vln.

Vla.

Vc. *fff*

39

Vln. *f* *fff* *f* *fff* *f* *fff*

Vln. *f* *fff* *f* *fff* *f* *fff*

Vla. *f* *fff* *f* *fff* *f* *fff*

Vc. *f* *fff* *f* *fff* *f* *fff*

**B** ♩=88 Subtle, fragile

44

*mp subito*  
sul tasto  
non vib.

*mp subito*  
sul tasto  
non vib.

*mp subito*  
sul tasto  
non vib.

*mp subito*  
sul tasto  
non vib.

*gliss.*

*gliss.*  
*gliss.*

*gliss.*  
*gliss.*

*gliss.*  
*gliss.*

*p*

*p*

*p*

normal

*p*

48

normal

*mf*

*mf*

*mf*

*mp*

sul pont

*f*

53

normal

*f*

sul pont

*f*

normal

*mf*

58 *sul pont* *normal*

Vln. *f* *p*

Vln. *p*

Vla. *normal* *f*

Vc. *f*

63 *sul pont* *normal*

Vln. *f* *f*

Vln. *f* *sul pont*

Vla. *mf*

Vc. *mf*

B1 *sul pont* *normal* *sul pont*

Vln. *f* *f*

Vln. *f* *sul pont*

Vla. *f*

Vc. *f*

73 **C**

normal  
non vib.  
8<sup>va</sup>

Vln. *ppp* 3 3 3 5 *fp* 5 *fp*

Vln. *ppp* 3 non vib.  
8<sup>va</sup>

Vla. *ppp* 3

Vc.

78

Vln. 5 *f* *fp* 5 *fp*

Vln. 3 5 *f* *fp* 5 3

Vla. 5 *fp* 5

Vc.

82

Vln. 5 *fp* 5 3 *fp* 5

Vln. 3 3 *f* *fp* 5

Vla. 3 *f* 5

Vc.

86

Vln. *fp*  $\text{f}$  *p*

Vln. *fp*  $\text{f}$  *p*

Vla. *fp*  $\text{f}$  *p*

Vc.

$\text{♩} = 120$

**D** Overtly, confident

normal *simile*

*fp* *fp* *fp*

normal *simile*

*fp* *fp* *fp*

normal *simile*

*f*

*fp* *fp* *fp* *fp*

*simile*

94

Vln.

Vln.

Vla. *sul pont*

Vc.



99

Vln.

Vln.

Vla. normal sul pont

Vc.

*f*

3 3 5

3 3

This musical score shows measures 99, 100, and 101 for a string quartet. The Violins (Vln.) and Viola (Vla.) parts are in treble clef, while the Violoncello (Vc.) is in bass clef. The key signature has one flat (B-flat). Measure 99 features a melodic line in the first violin and a supporting line in the second violin. The viola plays a series of eighth notes, and the cello plays a series of eighth notes. Measure 100 continues the melodic development in the first violin, with the second violin playing a sustained note. The viola plays a series of eighth notes, and the cello plays a series of eighth notes. Measure 101 features a melodic line in the first violin and a supporting line in the second violin. The viola plays a series of eighth notes, and the cello plays a series of eighth notes. The score includes dynamic markings such as *f* (forte) and articulation markings such as *normal* and *sul pont* (sul ponticello).

104

Vln. I

Vln. II

Vla.

Vc.

normal

*fp*

*f*

*f*

108

Vln. I

*fp* *f* *fff*

Vln. II

*fp* *f* *fff*

Vla.

*fff*

Vc.

*fff*

# **F Unemotional, opaque**

112

Vln. *p subito*

Vln. *p subito*

Vla. *p subito*

Vc. *p subito*

117 normal

Vln. *mf* *gliss.* *p* *mf* *p* *mf*

Vln. *mf* *gliss.* *p* *mf* *p* *mf*

Vla. *mf* *gliss.* *p* *mf* *p* *mf*

Vc. *mf* *gliss.* *p* *mf* *p*

122

Vln. *gliss.* *p* *mf* *non vib.* *mp*

Vln. *gliss.* *p* *mf* *non vib.* *mp*

Vla. *gliss.* *p* *mf* *non vib.* *mp*

Vc. *mf* *non vib.* *mp*

127 normal

Vln. *gliss.* *gliss.* *gliss.* *mf*

Vln. *gliss.* *gliss.* *gliss.* *mf*

Vla. *gliss.* *mf*

Vc. *gliss.* *gliss.* *mf*

132 accel. . . . . non vib. ♩=176

Vln. *gliss.* *gliss.* *gliss.* *f*

Vln. *gliss.* *gliss.* *gliss.* *f*

Vla. *gliss.* *gliss.* *gliss.* *f*

Vc. *f*

non vib.

non vib.

non vib.

non vib.

137

Vln. *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

**G**  $\text{♩} = 120$   
**Dramatic, impassioned**

141

Vln. *fp* *f* normal *f*

Vln. *fp* *f* normal *f*

Vla. *fp* *f* normal *f*

Vc. *fp* *f* normal *f*

146

Vln. *fff* non vib. *p* *fff* normal

Vln. *fff* non vib. *p* *fff* normal

Vla. *fff* non vib. *p* *fff* normal

Vc. *fff* non vib. *p* *fff* normal

151

Vln. non vib. *p* *fff* normal (let ring)

Vln. non vib. *p* *fff* normal (let ring)

Vla. non vib. *p* *fff* normal (let ring)

Vc. non vib. *p* *fff* normal (let ring)

# I. Violeta

♩=108 **Dynamic, lively**

*Thanks to life, which has given me so much*

Violin I

Violin II

Viola

Violoncello

Very articulated arco non vib.

*mp*

3

6 6 6

**A**

A - 1

Fixed Media Cue

fixed media fades in non vib.

*mf*

fixed media fades in non vib.

*mf*

fixed media fades in

6 3

fixed media fades in

6 3

*f*

7 simile

mf sfz sfz sfz

mf sfz sfz sfz

6 6 6

6 6 6

9

sfz sfz sfz sfz sfz

pp sfz sfz sfz sfz

6 3 6 6

6 3 6 6

12

sfz sfz sfz

sfz sfz sfz sfz

6 3 6 6

6 3 6 6

First system of musical notation. It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings include *sfz* (sforzando) and *ff* (fortissimo). The time signature changes from 4/4 to 3/4 and back to 4/4.

Second system of musical notation. It consists of four staves. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings include *ff* (fortissimo). The time signature changes from 4/4 to 3/4 and back to 4/4.

**B** Timorous  
It gave me the laughter  
and it gave me the longing

Third system of musical notation. It consists of four staves. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings include *ppp* (pianissimo) and *mp* (mezzo-piano). The time signature changes from 4/4 to 3/4 and back to 4/4. There are also markings for "15" fixed media" and "sound fades poco a poco niente".

22

3

6

*mf*

6

6

*p*

24

6

*f*

*mf*

6

*f*

*mf*

26

3

6

*f*

6

6

*mp*

*ff*

3

6

*f*

6

6

*mp*

*ff*



**Abrupt, emotional**

28

*f*

*f*

**C**

*It gave me the ability to  
walk with my tired feet.*

*p espress.*

*p espress.*

*espress.*

*espress.*

**A - 2**

*cresc. poco a poco*

*fixed media begins*

*cresc. poco a poco*

*fixed media begins*

*cresc. poco a poco*

*fixed media begins*

*cresc. poco a poco*

**D**

38

*f*

*fp*

41

*f*

*fp*

**E** Unsettling, nervous

*Thanks to life, which has given me so much*

43

*f*

*mp*

[illegible]

50

**F** *It gave me a heart, that causes my frame to shudder*

*f* 3 3 3 3 3 3 3 3

*f* 3 3 3 3 3 3 3 3

*mp*

*mp*

[illegible]

56 (8)

mp

mp

59

f

f

62

12" fixed media sul pont. ord. 1:15

fixed media fades out poco a poco niente

fp

f

ord.

12" fixed media sul pont. fixed media fades out poco a poco niente

ord.

12" fixed media sul pont. fixed media fades out poco a poco niente

ord.

12" fixed media sul pont. fixed media fades out poco a poco niente

ord.

fp

f

ord.

fp

f

66

*p*

*p*

69

*When I see within the clarity of your eyes*

72

non vib.

*mf* *mf* *mf* *mf* *sfz*

non vib.

*mf* *mf* *sfz* *sfz* *sfz*

[illegible][illegible]

80

Musical score for measures 80-82. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The top two staves contain eighth and sixteenth notes, many beamed in groups of three (trios). The bottom two staves contain eighth and sixteenth notes, some beamed in groups of three. Dynamic markings include *sfz* (sforzando) and *f* (forte).

83 *Thanks to life, thanks to life, thanks to life*

86

*sul pont.*

# II. Alfonsina

♩=56 Desolate, wounded

*Teeth of petals, bonnet of dew,  
handfuls of herbs, oh sweet nursemaid,*

*turn the earthly sheets down for me  
and prepare my quilt of carded moss.*

A - 3

Tape Cues

Violin I

Violin II

Viola

Violoncello

34" fixed media

34" fixed media

34" fixed media

34" fixed media

0:35 Freely and lyrical

*ppp* *f* *p*

*espress.*  
*legato*

*mf* *f* *p* *f* *gliss.*

*f* *pp legato*

*f* *mf* *p* *f*

*gliss.* *p* *f*

8<sup>va</sup>

5



**A** *I'm going to sleep, my nursemaid—lay me down;*

**B - 4**

flautando

*f p pp*

flautando

*f p pp*

flautando

*f p pp*

*ff pp*

*f p pp*

*f p pp*

*f p pp*

*f p pp*

*ff p*

*dolce*

*pp*

*mute*

*put a lamp on the nightstand for me,  
or a constellation, whichever you like—  
both are fine; turn the lights down a bit.*

**A - 5**

*p*

*p*

*mf p*

*mf p*

*pp*

*pp*

*gliss.*

*gliss.*

*pp*

**C**

*Now leave me alone and hear the buds break...*

14 20" fixed media 0:21

*f* *pp* *mp* *mp* *pp* *mp* *pp* *mp*

*sul tasto* *sul pont.* *sul tasto* *sul tasto*

*mp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

*as you're rocked by a heavenly  
foot from above,*

18

*f* *pp* *mp* *f* *p* *f* *p* *f* *p*

*f* *pp* *mp* *f* *p* *f* *p* *f* *p*

*f* *pp* *mp* *f* *p* *f* *p* *f* *p*

*f* *pp* *mp* *f* *p* *f* *p* *f* *p*

**A - 6**

*f* *p* *f* *p* *f* *p* *f* *p*

*f* *p* *f* *p* *f* *p* *f* *p*

*f* *p* *f* *p* *f* *p* *f* *p*

*f* *p* *f* *p* *f* *p* *f* *p*

26 *bandoneon ends*

*and a bird zigzags you a path  
so that you can forget ... Thank you.*

*fp* *p* *legato* *3* *3* *3* *3*

*fp* *p* *legato* *3* *3* *3* *3*

*fp* *p* *legato* *3* *3* *3* *3*

*fp* *p* *legato* *3* *3* *3* *3*



**D** *Oh, a favor:  
if he calls again  
tell him not to insist, for I have gone away ...*

30 *pizz.* *3* *3* *3* *3* *3* *3* *3* *3*

*pizz.* *3* *3* *3* *3* *3* *3* *3* *3*

*pizz.* *3* *3* *3* *3* *3* *3* *3* *3*

*ppp* *espress.* *f* *espress.*



34 *arco* *f* *espress.* *3* *3* *3* *3* *3* *3* *3* *3*

*3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

*3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

*3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*



# Interlude

$\text{♩} = 132$  Toneless, desolate  
non vib.

Violin I *mp*

Violin II *mp*

Viola *mp*

Violoncello *mp*

5

Vln. *gliss.* sul pont.

Vln. *gliss.* sul pont.

Vla. *gliss.* sul pont.

Vc. *gliss.* sul pont.

10

Vln.

Vln.

Vla.

Vc. normal *mp* sul pont *f* normal *mp*

**A**  $\text{♩} = 80$  Impulsive, driving

13

Vln. *normal non vib* *f* 3 5

Vln. *normal spicatto* *p* 6 6 6 6 *normal non vib* *f* 3 5

Vla. *pp*

Vc. *pp*

15

Vln. *ppp* *f* 5

Vln. *ppp* *f* 3 3 3 5

Vla. *ppp* *f* 3 5

Vc. *non vib* *ppp* *f* 3 5

17

Vln. *ppp* *f*

Vln. *ppp* *f*

Vla. *ppp* *f* *gliss.* *mp*

Vc. *ppp* *f*

22 **B** sul tasto 3  $\frac{1}{4}$  fingerboard 5

Vln. *ppp*  $\rightarrow$  *f* *fp*

Vln. sul tasto 3 *ppp*  $\rightarrow$  *f* *p*

Vla.  $\frac{5}{4}$

Vc. sul tasto 3 5 *ppp*  $\rightarrow$  *f*

26 5 *f* *fp* 5 *ppp*  $\rightarrow$  *fp* 5 *fp*

Vln. 5 *fp*  $\rightarrow$  *f* *fp*  $\rightarrow$  *f* *fp*  $\rightarrow$  *f* *fp* 5 *fp*

Vln. 5 *fp*  $\rightarrow$  *f* *fp*  $\rightarrow$  *f* *fp*  $\rightarrow$  *f* *fp* 5 *fp*

Vla. non vib 3 3 3 5 *ppp*  $\rightarrow$  *f* *p fp*

Vc. non vib 3 5 *ppp*  $\rightarrow$  *fp* *fp*

29 3 *fp* 3 *fp* 3 *ff* 5 *fp* *ff*

Vln. 3 *ppp*  $\rightarrow$  *f* 3 *fp* *ff*

Vln. 3 *ppp*  $\rightarrow$  *f* 3 *fp* *ff*

Vla. 3 3 5 *ppp*  $\rightarrow$  *f* 3 *fp* *ff*

Vc. 3 5 *ppp*  $\rightarrow$  *fp* *ff*

31 **C**

Vln. *mp*

Vln. *mp*

Vla. *fp* *mp*

Vc. *fp* *mp* *mp*

36 **D** ♩=120 Precise, crispy

Spicatto

Vln. *p* 6 6 6 6 6 6

Vln. *p* 6 6 6 6 6 6

Vla. *p* spicatto 6 6 6 6

Vc. *p* 6 6

38 1/4 fingerboard

Vln. 6 6 6 6 6 6 *f*

Vln. 6 6 6 6 6 6 *f*

Vla. 6 6 6 6 6 6 *p* *f*

Vc. 6 6 6 6 *f*



A6.5

39

Vln. *f* *p subito* 6 6 6 6 idem 6

Vln. *f* *p subito* 6 6 6 6 idem 6

Vla. *f* *p subito* 6 6 6 6 idem 6

Vc. pizz. 7

40

Vln. 6 6 6 6 6

Vln. 6 6 6 6 6

Vla. 6 6 6 6 6

Vc. 7

41

Vln. 6 6 6 6 6

Vln. 6 6 6 6 6

Vla. 6 6 6 6 6

Vc. 7

42

Gliss very slowly to the next indicated pitch when followed by a line

Vln.

Gliss very slowly to the next indicated pitch when followed by a line

Vln.

Vla.

Vc.

43

Vln. I

Vln. II

Vla.

Vc.

sul tasto

45

Vln. *6*

Vln. *6*

Vla. *6*

Vc. *6*

Measures 45-49: Violins and Violas play a continuous sixteenth-note pattern with accents and '6' markings. The Violoncello part consists of a few isolated notes and rests.

46

Vln. *6*

Vln. *6*

Vla. *6*

Vc. *6*

Measures 46-50: Continuation of the sixteenth-note patterns in Violins, Violas, and Violoncello. The Violoncello part remains sparse with occasional notes.

47

Vln. *6*

Vln. *6*

Vla. *6*

Vc. *6*

Measures 47-51: Continuation of the sixteenth-note patterns in Violins, Violas, and Violoncello. The Violoncello part continues with its sparse bass line.

48

Vln. *6*

Vln. *6*

Vla. *6*

Vc. *6*

49 **E**

Vln. *6*

Vln. *6*

Vla. *6*

Vc. *6* arco

50

Vln. *6*

Vln. *6*

Vla. *6*

Vc. *6*

51

Vln. *6*

Vln. *6*

Vla. *6*

Vc. *6*

52 → normal *6*

Vln. *6*

Vln. → normal *6*

Vla. → normal *6*

Vc. → normal *6*

53 *6*

Vln. *6*

Vln. *6*

Vla. *6*

Vc. *6*

**rall.**  
 Vln I ignores the rall.  
 Repeats this in time until the  
 rest of the quartet ends

54

Vln.  $\text{6/4}$

Vln.  $\text{6/4}$

Vla.  $\text{6/4}$

Vc.  $\text{6/4}$

$\text{♩} = 60$

55

Vln.  $\text{5/4}$

Vln.  $\text{5/4}$

Vla.  $\text{5/4}$

Vc.  $\text{5/4}$

$\text{♩} = 120$  Restless, rough

56

**F** Solo  
 Continue playing at the same speed

Vln.  $\text{5/4}$

Vln.  $\text{5/4}$

Vla.  $\text{5/4}$

Vc.  $\text{5/4}$

**rall.**  
On the string  
Reduce speed suddenly, unevenly, clumsy

57

Vln. *fff*

Vln.

Vla.

Vc.

**G** = 40 Loosening, disappearing

Much bow pressure, saturated

58

Vln. *f* *mp*

Vln. *f* *mp*

Vla. *f* *mp*

Vc. *f*

Much bow pressure, saturated

Much bow pressure, saturated

Much bow pressure, saturated

62

soft bowing

Vln. *mp*

Vln. *mp*

Vla. *mp*

Vc. *mp*

soft bowing

soft bowing

soft bowing

66

Vln.

Vln.

Vla.

Vc.

*pp*

68

Vln.

Vln.

Vla.

Vc.

*pp*

*pp*



# III. Ana C.

**♩=120 Mechanical, measured**  
*So many poems I lost,*

**A - 5**

bows down

Pedal Cues

Tap instrument box with fingers  
 bows down  
 Approximate speed, "busy"

Violin I

40" fixed media  
 5'

Violin II

40" fixed media  
 5'

Viola

40" fixed media  
 5'

Violoncello

40" fixed media  
 5'

*p*



**A**

0:45 fixed media continues

non vib.

Vln. I

*p* *f* *p* *f* *p* *f*

fixed media continues

non vib.

Vln. II

*p* *f* *p* *f* *p* *f*

fixed media continues

Vla.

fixed media continues

non vib.

Vc.

*p* *f* *p* *f* *p* *f*

Solo normal

*p*

9

Vln. I

Vln. II

Vla.

Vc.

*p* *f* *p* *f* *p*

14

Vln. I

Vln. II

Vla.

Vc.

*f* *p* *f* *p* *f*

## B Animated, spirited

*I did everything for you to like me*

fixed media fades poco a poco niente

normal

19

Vln. I

Vln. II

Vla.

Vc.

*p* *fp* *fpp* *f* *p*

*p* *fp* *fpp* *f* *p*

*p* *fp* *fpp* *f* *p*

*p* *fp* *mf* *fpp* *f* *p*

fixed media fades poco a poco niente

normal

fixed media fades poco a poco niente

fixed media fades poco a poco niente

fixed media fades poco a poco niente

Violins I and II, Viola, and Violoncello (Vc.) parts for the first system of 'The Firebird Suite' by Igor Stravinsky. The score is in 3/4 time and features a key signature of one flat (B-flat). The first system consists of five measures. The Violins I and II parts start with a forte (f) dynamic, followed by a mezzo-piano (mp) section, and then a fortissimo (fp) section. The Viola and Violoncello parts also start with a forte (f) dynamic, followed by a mezzo-piano (mp) section, and then a fortissimo (fp) section. The score includes various musical notations such as notes, rests, and dynamic markings.

Violins I and II, Viola, and Violoncello (Vc.)

Measures 29-32

Violins I and II: *fp*, *f*, *fp*, *f*

Viola: *fp*, *f*, *fp*, *f*

Violoncello: *fp*, *f*, *fp*, *f*

Violins I and II, Viola, and Violoncello (Vc.)

Violins I and II: 7-measure phrase, dynamics: *p*, *fp*, *ff*, *mp*

Viola: 6-measure phrase, dynamics: *f*, *p*, *fp*, *ff*, *mp*

Violoncello (Vc.): 6-measure phrase, dynamics: *p*, *f*, *mp*

39

Vln. I

Vln. II

Vla.

Vc.

*morendo*

*ppp*

*morendo*

*ppp*

*morendo*

*ppp*

*morendo*

*ppp*

**C**  $\text{♩} = 120$  **Enigmatic**

*I was a vulgar women, half witch, half beast,  
modernist giggling scratched in the throat*

44

Vln. I

Vln. II

Vla.

Vc.

*p*  
*espress.*  
*tenuto*

*p*  
*espress.*  
*tenuto*

*p*  
*espress.*  
*tenuto*

*arco*

*p*  
*espress.*  
*tenuto*

49

Vln. I

Vln. II

Vla.

Vc.

*ffp*

*ffp*

*ffp*

*ffp*

54

Vln. I

Vln. II

Vla.

Vc.



A - 6

Vln. I

Vln. II

Vla.

Vc.

*ff*

*mp*

*ff*

*mp*

*ff*

*mp*



63

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

*mf*

*mf*

**D****♩=132 Pensive***roguish, a whore, uncouth, a vandal*0:16 Bell sounds enters  
on beat one

68

Vln. I *f p* *ffp*

Vln. II *f p* *ff*

Vla. *f p* *ff*

Vc. *f p* *ff*

73

Vln. I *ffp* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

78

Vln. I *mp* *p* *f*

Vln. II *p* *p* *f*

Vla. *p* *p* *f*

Vc. *p* *p* *f*

**♩=132 Confrontational, assertive**  
*maybe Machiavellian*

**E**  
**A - 7**

83

Vln. I

Vln. II

Vla.

Vc.

*p* *f*

89

Vln. I

Vln. II

Vla.

Vc.

92

Vln. I

Vln. II

Vla.

Vc.

95 **A - 8**

Vln. I

Vln. II

Vla.

Vc.

*ff*



98

Vln. I

Vln. II

Vla.

Vc.

*ppp*



101 **F**

Vln. I

Vln. II

Vla.

Vc.

10" fixed media

10" fixed media

10" fixed media

10" fixed media



**G** ♩=138 Dynamic, lively

*Until one day I dig my heels in, I provided myself with measures*

103 0:21

Vln. I

Vln. II

Vla.

Vc.

batuto simile

*ff*

arco

*p*

*f*

*f*

arco Normal

107

Vln. I

Vln. II

Vla.

Vc.

*f*

*p*

*mp*

*f*

arco Normal

112

Vln. I

Vln. II

Vla.

Vc.

*mp*

*fp*

*f*

*f*

arco Normal

117

Vln. I *fp* *f* 7 6 7

Vln. II *fp* *f* 7

Vla. *fp* *f* 5 5

Vc. *fp* *f* 6 5 6

121

Vln. I 6 *p subito* 7 *f* *p subito* 7 *f*

Vln. II 7 *p subito* 7 *f* *p subito* 7 *f*

Vla. *p subito* 5 *f* *p subito* 5 *f*

Vc. 5 *p subito* 6 *f* *p subito* 6 *f* 5

125 *rit.*

Vln. I *rit.*

Vln. II 7 7 7

Vla. 5 5 5

Vc. 5 5 5

**H**  $\text{♩}=80$  Decisive, forceful  
*I dealt, greedy*

A - 9

Vln. I

Vln. II

Vla.

Vc.

*fp* — *f*

*fp* — *f*

*fp* — *f*

*fp* — *f*

Vln. I

Vln. II

Vla.

Vc.

*fp* — *f*

*fp* — *f*

*fp* — *f*

*fp* — *f*

Vln. I

Vln. II

Vla.

Vc.

*fp* — *f*

*fp* — *f*

*fp* — *f*

*fp* — *f*

A - 10

139

accel.

Vln. I

Vln. II

Vla.

Vc.

String quartet in reverse

3

3

3

3

142

♩ = 104

Vln. I

Vln. II

Vla.

Vc.

3

3

3

3

fff

fff

fff

fff

**I** ♩ = 80 Melancholic, fainting

*I did so much, maybe wanting the glory,*

sul pont.

free bow

146

Vln. I

Vln. II

Vla.

Vc.

3

3

3

3

*f p*

*f p*

*f p*

*f p*

150

Vln. I

Vln. II

Vla.

Vc.

*p*



A - 11

Vln. I

Vln. II

Vla.

Vc.



*maybe merely your affection*

158

Vln. I

Vln. II

Vla.

Vc.

*but so, so much I did*

162

Vln. I

Vln. II

Vla.

Vc.

165

Vln. I

Vln. II

Vla.

Vc.

*gliss.*

168

Vln. I

Vln. II

Vla.

Vc.